

# TAMPA RED

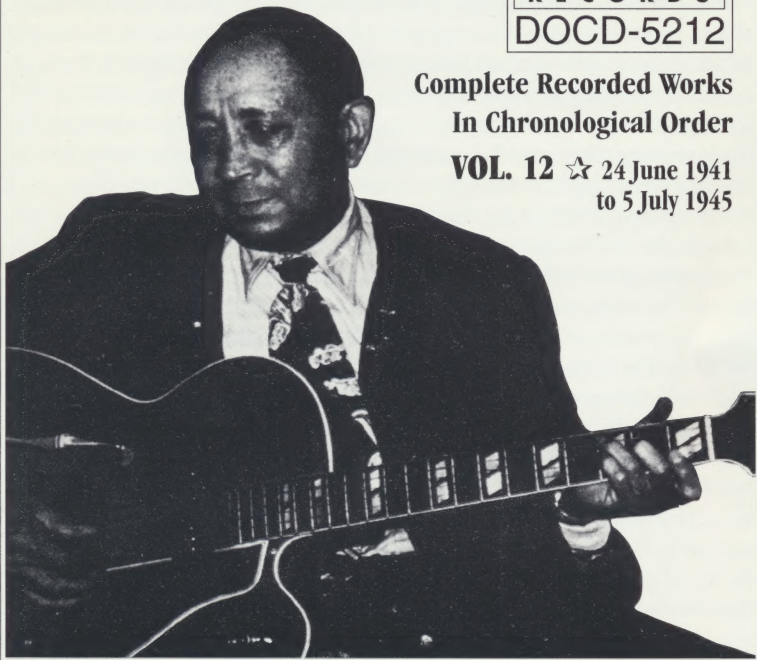
**document**

RECORDS

DOCD-5212

Complete Recorded Works  
In Chronological Order

**VOL. 12** ☆ 24 June 1941  
to 5 July 1945



DOCD-5212

# TAMPA RED

**Complete Recorded Works In Chronological Order****VOLUME 12 · 24 June 1941 to 5 July 1945**

1. Georgia, Georgia Blues
2. I Got A Right To Be Blue
3. Don't Deal With The Devil
4. She's Love Crazy
5. It's A Low Down Shame
6. You'd Better Be Ready To Go
7. No Baby No
8. So Far, So Good
9. My First Love Blues
10. Gin Head Woman
11. Don't Jive It Mama
12. Gypsy Lady Blues
13. Mean And Evil Woman
14. Let Me Play With Your Poodle
15. She Want To Sell My Monkey
16. You Gonna Miss Me When I'm Gone
17. I Ain't Fur It
18. The Woman I Love
19. Detroit Blues
20. Sure Enough I Do
21. Lula Mae
22. Mercy Mama
23. I Can't Get Along With You

**document****RECORDS**

Compiled and produced  
by Johnny Parth

Eipeldauerstr. 23/43/5  
A-1220 Vienna, Austria

Remastering:  
Gerhard Wessely  
Soundborn Studios Vienna

Booklet Notes:  
Alan Balfour

1. Georgia, Georgia Blues	064182- -BB B8919	(A)	2:50
2. I Got A Right To Be Blue	064183-1-BB B8991	(A)	2:54
3. Don't Deal With The Devil	064184-1-BB B8991	(A)	2:49
4. She's Love Crazy	064185-1-BB B8962	(A)	2:58
5. It's A Low Down Shame	064186- -BB B8919	(A)	2:51
6. You'd Better Be Ready To Go	064187- -BB B8890	(A)	3:00
7. No Baby No	064188- -BB B8890	(A)	2:41
8. So Far, So Good	064189- -BB B8962	(A)	2:41
9. My First Love Blues	074042-1-BB 34-0700	(B)	2:57
10. Gin Head Woman	074043- -BB B9009	(B)	2:44
11. Don't Jive It Mama	074044- -BB B9009	(B)	2:44
12. Gypsy Lady Blues	074045- -BB unissued	(B)	3:01
13. Mean And Evil Woman	074047-1-BB B9024	(B)	2:50
14. Let Me Play With Your Poodle	074048-1-BB 34-0700	(B)	2:35
15. She Want To Sell My Monkey	074049-1-BB B9024	(B)	3:18
16. You Gonna Miss Me When I'm Gone	074634-1-BB 34-0711	(C)	2:53
17. I Ain't Fur It	074636- -BB 34-0711	(C)	3:04
18. The Woman I Love	D4-AB-336-BB 34-0724	(D)	2:41
19. Detroit Blues	D4-AB-337-BB 34-0731	(D)	3:03
20. Sure Enough I Do	D4-AB-338-BB 34-0731	(D)	2:47
21. Lula Mae	D4-AB-339-BB 34-0724	(D)	3:06
22. Mercy Mama	D5AB-346-BB 34-0740	(E)	2:50
23. I Can't Get Along With You	D5AB-347-BB 34-0748	(E)	2:51

**PERSONNEL:**

- A: Tampa Red, vcl/gtr/occasionally kazoo; Big Maceo Merriweather, pno;  
Ransom Knowling, sb. \_\_\_\_\_ Chicago, 24 June 1941
- B: Tampa Red, vcl/gtr/occasionally kazoo; Big Maceo Merriweather, pno/vcl/  
speech on 15; Clifford "Snags" Jones, d. \_\_\_\_\_ Chicago, 6 February 1942
- C: Tampa Red, vcl/gtr/kazoo; Big Maceo, pno; Clifford "Snags" Jones, d. \_\_\_\_\_ Chicago, 28 July 1942
- D: Tampa Red, vcl/gtr/kazoo; Blind John Davis, pno; Ransom Knowling, sb. \_\_\_\_\_ Chicago, 15 December 1944
- E: Tampa Red, vcl/gtr/occasionally kazoo; Big Maceo, pno/vcl; Tyrell Dixon, d. \_\_\_\_\_ Chicago, 5 July 1945

NOTE: This is the twelfth of 15 volumes.

Original recording  
Parth, Hubert Stowit

er Misiewicz, Johnny

**LIBRARIES**  
**MICHIGAN STATE UNIVERSITY**  
**EAST LANSING, MI 48824**



1941 witnessed a new partnership being born, that of Tampa Red and pianist Big Maceo Merriweather. Born in 1905, Major Merriweather learned piano during his teens. When he was 21 he moved to Detroit where he made a name for himself in the blues clubs there. Maceo had an immensely forceful technique and a left hand of great power. When he and Tampa joined forces in 1941 they shared a mammoth 14 title session, eight numbers featured Tampa's vocals and six Maceo's. It was one of the few times, in a very long career, that Tampa Red ever gave sustained accompaniment on another artists recordings. Tampa's songs were a mixture of blues, uptempo pieces and the occasional crooned ballad, his plangent guitar finding a perfect foil in Maceo's thunderous piano. Had Leroy Carr lived he would've heard in Tampa and Maceo, not only the natural successors to the famous Carr and Blackwell partnership, but also their sound updated.

The period 1941 to 1945 produced some notable compositions from the pen of Tampa. The suggestive **"Let Me Play With Your Poodle"** was a big hit with the black community, as was **"She Wants To Sell My Monkey"**. **"Your Gonna Miss Me When I'm Gone"** became a favourite with many musicians, most notably Little Walter who recorded it as "Oh, Baby". The New Orleans based guitarist, Boogie Bill Webb, picked up on Tampa's **"I Ain't Fur It"** and recorded it for Imperial in 1953 and **"Sure Enough I Do"** was yet another Tampa composition that Elmore James reworked.

Regardless of Tampa Red's own personal recording successes, generally, all was not well in the record industry. Early in 1942 the American government restricted the use of shellac, from which 78s were made, as it was required for the war effort, thereby effectively curtailing the number of records any one company could release. In July 1942 James C. Petrillo, president of the American Federation of

Musicians, announced a ban on all recording because the union feared that jukeboxes were responsible for the dwindling livelihoods of those who performed live music.

All these factors brought an enforced halt to recording and, temporarily, Tampa Red's career as well. However, artists like Tampa were fairly safe because, provided that the recording ban didn't drag on too long, their popularity in the clubs of Chicago could sustain their fame, keep them in the public eye and, above all, guarantee them an income.

When the ban ended two years later many of the artists who had been recording for concerns like Bluebird prior to the ban failed to return. The main reason was that during the fail a few astute entrepreneurs, who ran independent labels like Exclusive, Varsity, Beacon and Keynote, sensed that a two year absence from the recording scene was just long enough for companies like Bluebird to lose interest in promoting the sale of blues records in the mass market. Those independent saw their chance and enticed some of the artists away from concerns like Bluebird to their own enterprises.

Tampa returned to recording on December 15, 1944 but his time with Bluebird was to be short – two sessions of eight titles – for in 1946 they decided to pull out of recording specialised race music and of the many artists on their books it was only those who (prior to the ban) sold reasonable quantities of records that Victor kept on their books.

Fortunately, Tampa was one.

*Alan Balfour*

# TAMPA RED

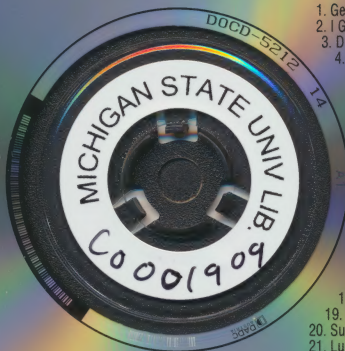
Complete Recorded Works In Chronological Order  
VOL. 12 · 24 June 1941 to 5 July 1945

COMPACT  
**disc**  
DIGITAL AUDIO

AUSTRO  
MECHANA

A A D

© © 1993 by  
Document Records,  
Vienna



1. Georgia, Georgia Blues
2. I Got A Right To Be Blue
3. Don't Deal With The Devil
4. She's Love Crazy
5. It's A Low Down Shame
6. You'd Better Be Ready To Go
7. No Baby No
8. So Far, So Good
9. My First Love Blues
10. Gin Head Woman
11. Don't Jive It Mama
12. Gypsy Lady Blues
13. Mean And Evil Woman
14. Let Me Play With Your Poodle
15. She Want To Sell My Monkey
16. You Gonna Miss Me When I'm Gone
17. I Ain't Fur It
18. The Woman I Love
19. Detroit Blues
20. Sure Enough I Do
21. Lula Mae
22. Mercy Mama
23. I Can't Get Along With You

**document**  
RECORDS

DOCD-5212